

767
W57A5

MASTERPIECES OF ETCHING BY
WHISTLER AND HADEN

PRINTS BY DÜRER, REMBRANDT
AND OTHER MASTERS

THREE SMALL, BUT CHOICE
PRIVATE COLLECTIONS

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON WEDNESDAY EVENING, APRIL 11TH, 1917

UNDER THE MANAGEMENT OF

THE AMERICAN ART ASSOCIATION

AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

NEW YORK CITY

SMITHSONIAN
INSTITUTION

493.
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THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
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ON PUBLIC EXHIBITION
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK
ENTRANCE, 6 EAST 23RD STREET

BEGINNING THURSDAY, APRIL 5TH, 1917
AND CONTINUING UNTIL THE TIME OF SALE

THREE SMALL, BUT CHOICE PRIVATE COLLECTIONS
COMPRISING MASTERPIECES OF ETCHING BY
WHISTLER AND HADEN
PRINTS BY DÜRER, REMBRANDT
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TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY ORDER OF EXECUTRICES AND OTHER PRIVATE OWNERS
ON WEDNESDAY, APRIL 11TH, 1917
AT ABOUT 9:00 O'CLOCK IN THE EVENING
AT THE AMERICAN ART GALLERIES

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W57A5



WHISTLER'S "NOCTURNE PALACES"
[No. 519]

THREE SMALL, BUT CHOICE PRIVATE COLLECTIONS

COMPRISING MASTERPIECES OF ETCHING BY

WHISTLER AND HADEN

PRINTS BY DÜRER, REMBRANDT

AND OTHER MASTERS

TO BE SOLD WITHOUT RESERVE OR RESTRICTION

BY ORDER OF EXECUTRICES AND OTHER PRIVATE OWNERS

ON WEDNESDAY. APRIL 11TH, 1917

AT ABOUT 9:00 O'CLOCK IN THE EVENING

THE SALE TO BE CONDUCTED BY

MR. THOMAS E. KIRBY AND HIS ASSISTANTS, OF
THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK CITY

INTRODUCTORY NOTE REGARDING THE THREE VERY IMPORTANT SMALL COLLECTIONS HEREIN CATALOGUED

The collection of etchings by James Abbott McNeill Whistler and Sir Francis Seymour Haden, consigned to the Association by the Executrix of a Connecticut Estate, although small in numbers, is of an exceptionally high quality. Rare indeed are the occurrences when so fine a selection of the etchings of these two Masters is offered at public sale.

The etchings by JAMES ABBOTT McNEILL WHISTLER rank in quality and condition with, and in one or two instances even surpass, those in the General Brayton Ives collection, or in the late Jones-Everit sale, held by the Association in January last. Special attention is called to this artist's celebrated "*Nocturne*," one of his finest productions; being a Proof printed by himself, and signed with the *Butterfly*, a superb impression of the fourth state, with the added and very unusual feature of an inscription in his autograph, stating that this print is a "*Very pure impression*." Others of the Whistler items include twelve plates signed with the "*Butterfly*."

The plates of SIR FRANCIS SEYMOUR HADEN include an almost complete series of the set of "*Etudes à l'Eau-Forte*;" a First State of "*Mytton Hall*," Second State of "*Shere Mill Pond*," Trial Proof of "*Sunset in Ireland*," and First State of "*Sunset on the Thames*."

The consignments from the collection of two well known private collectors include a number of rare prints by Albrecht Dürer, mezzotints by Richard Earlon, engravings by Ferdinand Gaillard; etchings by Carl Koepping; etchings by Charles Meryon; several etchings by Samuel Palmer; etchings by Rembrandt Van Rijn; and five beautiful impressions in mezzotinto, from Turner's "*Liber Studiorum*."

Conditions of Sale

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale, shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale, shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

SPECIAL NOTICE.

Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone, will be faithfully attended to without charge or commission. Any purchase so made will be subject to the above Conditions of Sale, which cannot in any manner be modified. The Association, however, in the event of making a purchase of a lot consisting of one or more books for a purchaser who has not, through himself or his agent, been present at the exhibition or sale, will permit such lot to be returned within ten days from the date of sale, and the purchase money will be returned, if the lot in any material manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much *for the lot*, and when the lot consists of one or more volumes of books or objects of art, the bid per *volume* or *piece* should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced copies of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

IMMEDIATELY PRECEDING THE SALE OF THE ENGRAVINGS
HEREIN DESCRIBED, THE SECOND SESSION OF THE PRINT COLLEC-
TION OF THE LATE MR. J. HARSEN PURDY, OF NEW YORK, WILL BE
DISPOSED OF AT UNRESTRICTED PUBLIC SALE: COMMENCING AT 8:00
O'CLOCK.

INASMUCH AS THE EXHIBITION OF THE PURDY COLLECTION WILL
TAKE PLACE AT THE SAME TIME AS THE PRINTS HEREIN CATA-
LOGUED, IN ORDER TO AVOID CONFUSION THE ITEMS IN THE PRESENT
COLLECTION HAVE BEEN NUMBERED COMMENCING WITH 500.

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

UNRESTRICTED PUBLIC SALE BY ORDER OF EXECUTRICES AND
OTHER PRIVATE OWNERS

ON WEDNESDAY EVENING, APRIL 11th,

AT, OR ABOUT 9:00 O'CLOCK

Nos. 500 to 541, the property of an Estate.

Nos. 542 to 584, Duplicates from the portfolios of two well-known
New York Private Collectors.

See note
above
regarding
numbering

JAMES ABBOTT McNEILL WHISTLER

Celebrated American painter and etcher. Born at Lowell, Mass., in 1834;
died at London, in 1903.

"With the master-etchers of the world—Meryon's equal in some respects,
and, in some respects, Rembrandt's—there stands James Whistler. Con-
noisseurs in France and England, in America, Holland, Bavaria, concede
this now."—FREDERICK WEDMORE.

"All his work is alike perfect. It has only been produced under different
circumstances and is an attempt to render different effects or situations.
Therefore the methods vary, but the results are always the same—GREAT.
The greatest, most perfect, as a whole, that any etcher has ever accom-
plished."—JOSEPH PENNELL.

WHISTLER, JAMES ABBOTT McNEILL

500. LA MÈRE GÉRARD. Etching.

Kennedy, No. 11.

One of the "*French Set*." FOURTH STATE. FINE IMPRES-

Sale Wednesday Evening, April 11th

[No. 500—Continued]

SION, on laid paper, with wide margins. IN PERFECT CONDITION.

"An old lady, who is said to have written poetry, and, possibly in consequence, came down in the world, and was forced to sell violets at a gate of the Luxembourg Gardens. Whistler painted and etched her several times, and of her, in the Latin Quarter, endless stories were told by him."—JOSEPH PENNELL.

WHISTLER, JAMES ABBOTT McNEILL

501. FUMETTE. Etching.

Kennedy, No. 13.

One of the "*French Set*." FOURTH STATE. VERY FINE IMPRESSION, on laid paper with original margins. IN PERFECT CONDITION.

"I remember one especially—they called her the *tigresse*. She sat to Whistler several times with her curly hair down her back. She had a good voice and I often thought she had suggested Trilby to Du Maurier. . . . She was the model for *Fumette*, Eloise, a little modiste, who knew de Musset by heart and would recite his verses to Whistler, and who one day in a rage tore up, not his etchings, as Mr. Wedmore says, but the Gavarni-like drawings. Whistler was then living in the Rue St. Sulpice, and when he came home, to find the pieces piled high on his table, he wept over the ruin, literally wept, according to Oulevey."—LUKE IONIDES, in the "*Life of Whistler*."

WHISTLER, JAMES ABBOTT McNEILL

502. EN PLEIN SOLEIL. Etching.

Kennedy, No. 15.

One of the "*French set*." SECOND STATE. VERY FINE IMPRESSION, on laid paper with original margins. IN PERFECT CONDITION.

WHISTLER, JAMES ABBOTT McNEILL

503. LIVERDUN. Etching.

Kennedy, No. 16.

One of the "*French set*." SECOND STATE. SPLENDID IMPRESSION on laid paper with original margins. IN PERFECT CONDITION.

WHISTLER, JAMES ABBOTT McNEILL

504. THE UNSAFE TENEMENT. Etching.

Kennedy, No. 17.

One of the "*French Set*." THIRD STATE, before printer's name was removed. BEAUTIFUL IMPRESSION ON INDIA PAPER. IN PERFECT CONDITION. Margin $\frac{1}{2}$ inch on the right, original margins on the other side. FINE AND RARE.

"*The Unsafe Tenement* is a splendid etching, in unfaltering decision of line and in grand massing of light and shade, which has not destroyed the Dutch-like finish of parts, such as the stable fork with its shadow thrown on the wall."—BERNHARD SICKERT, in "*Whistler*."

WHISTLER, JAMES ABBOTT McNEILL

505. STREET IN SAVERNE. Etching.

Kennedy, No. 19.

One of the "*French Set*." FOURTH STATE. SUPERB IMPRESSION, on greensh laid paper, with original margins. IN PERFECT CONDITION. VERY FINE AND RARE.

"There are in the French set, prints, like the night scene in the Alsatian village called *A Street at Saverne*, which are as good as any that came after, and if looked at carefully the same arrangement of lines, the same seeking for the same effects, will be found there as in the Venetian plates. The plate might be called the first of the Nocturnes."—JOSEPH PENNELL.

WHISTLER, JAMES ABBOTT McNEILL

506. LA VIEILLE AUX LOQUES. Etching.

Kennedy, No. 21.

One of the "*French Set*." SECOND STATE. SPLENDID IMPRESSION, on INDIA PAPER with original margins. IN PERFECT CONDITION. VERY FINE AND RARE.

"In *La Vieille aux Loques*, where, as we shall always find with Whistler, the human interest is justly subordinated to the pictorial, we see the earliest instance of his favorite method of focusing the interest within lines that compose a frame."—M. C. SALAMAN, "*From Rembrandt to Whistler*."

WHISTLER, JAMES ABBOTT McNEILL

507. LA MARCHANDE DE MOUTARDE. Etching.

Kennedy, No. 22.

One of the "*French Set*." THIRD STATE. SPLENDID IMPRESSION, on laid paper with wide margins. VERY FINE AND RARE.

"In *La Marchande de Moutarde* and *the Kitchen* are very beautiful chiaroscuro effects."—T. R. WAY.

Sale Wednesday Evening, April 11th

WHISTLER, JAMES ABBOTT McNEILL

508. TITLE-PAGE TO FRENCH SET. Etching.

Kennedy, No. 25.

PROOF, printed on the original wrapper. Good impression printed in brownish ink.

"Whistler published the French set in 1858 and dedicated it to *Mon vieil ami Seymour Haden*, and sold it himself for two guineas. Delatre printed the plates, and, standing at his side, Drouet said, Whistler learned the art. Delatre's shop was the room described by the De Goncourts, with the windows looking on a bare garden, the star wheel, the man in gray blouse pulling it, the noisy old clock in the corner, the sleeping dog, the children peeping in at the door; the room where they waited for their first proof with the emotion they thought nothing else could give."—J. AND E. R. PENNELL, in "*The Life of Whistler*."

WHISTLER, JAMES ABBOTT McNEILL

509. TITLE-PAGE TO THE FRENCH SET. Etching.

Kennedy, No. 25.

One of the Twelve Etchings from Nature, better known as the "*French Set*," published by Whistler in 1858.

FINE IMPRESSION ON INDIA PAPER, with full margins.

WHISTLER, JAMES ABBOTT McNEILL

510. NOCTURNE. Etching.

Kennedy, No. 184.

PROOF, printed by Whistler and signed with the *Butterfly*.
FOURTH STATE. SUPERB IMPRESSION. The tone is so masterfully handled as to make it one of the most beautiful impressions taken from the plate. On the back is written in Whistler's handwriting,—"*Very pure impression*," and signed again with the *Butterfly*. One of the Twelve Etchings. EXCEEDINGLY FINE AND RARE.

"There are tremulous hours near sunset or sunrise when the land and all upon it seems of one substance with the air. The scene is felt poignantly, for there is a sense that it must soon pass. The sentiment of such scenes Whistler has marvelously caught in the best etching of his Venice period. There is no sense that any hand made them, that a few black lines contain them; domes, palaces, bell-towers exist as in a dream, which a breath or a sound would dissipate."
—FRANK JEWETT MATHER.

[See *Reproduction*]

WHISTLER, JAMES ABBOTT McNEILL

511. THE PIAZZETTA. Etching.

Kennedy, No. 189.

PROOF, printed by Whistler, and signed with the "*Butterfly*." THIRD STATE. VERY FINE IMPRESSION, printed with a slight tone. IN PERFECT CONDITION.

"Nature contains the elements, in color and form, of all pictures, as the keyboard contains the notes of all music. But the artist is born to pick, and choose, and group with science these elements, that the result may be beautiful—as the musician gathers his notes, and forms his chords, until he brings forth from chaos glorious harmony. In all that is dainty and lovable he finds hints for his own combinations, and *thus* is Nature ever his resource and always at his service, and to him is naught refused."—WHISTLER, "*Ten O'Clock*."

WHISTLER, JAMES ABBOTT McNEILL

512. THE TRAGHETTO, No. 2. Etching.

Kennedy, No. 191.

TRIAL PROOF, probably printed by Whistler as a WORKING PROOF. Several folds and creases outside plate-mark, also several slight printer's folds. SECOND STATE. UNSIGNED. OF THE GREATEST RARITY.

"With the Venice etchings the matter weaves a spell of enchantment, leading one into a new world of pictorial vision, where everything is poetized quintessentially, and all is lovely. His strokes upon the copper sing, his spaces are melodious. Look at *the Traghetto*, and look and look again. You may not take the slightest interest in the four seated men, or even the little girl with the child in her arms, but the pure pictorial qualities of form and tone that convey the impression of unity, repose, vitality, and infinity, will make you realize that this is one of the greatest etchings ever done. And how Whistler altered and altered that plate, even re-etching the greater part of it, till he achieved the perfection he aimed at!"—M. C. SALAMAN,—"*From Rembrandt to Whistler*."

WHISTLER, JAMES ABBOTT McNEILL

513. THE TRAGHETTO, No. 2. Etching.

Kennedy, No. 191.

PROOF, printed by Whistler and signed with the "*Butterfly*." FOURTH STATE. SUPERB IMPRESSION IN PERFECT CONDITION. Slightly wrinkled at the top. One of the "*Twelve etchings*." EXCEEDINGLY FINE AND RARE.

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WHISTLER, JAMES ABBOTT McNEILL

514. THE RIVA, No. 1. Etching.

Kennedy, No. 192.

PROOF, printed by Whistler, and signed with the "*Butterfly*." THIRD STATE. SUPERB IMPRESSION, in PERFECT CONDITION. One of the "*Twelve Etchings*." EXTREMELY FINE AND RARE.

"More than once he was delighted in his joyous admiration of the more important of the Venice etchings, protesting against the opinion, still more or less prevalent, which classes these as inferior to the Thames etchings. 'Can't people see,' he would say, 'that my etchings show progress all along from the beginning?'"—HOWARD MANSFIELD.

WHISTLER, JAMES ABBOTT McNEILL

515. TWO DOORWAYS. Etchings.

Kennedy, No. 193.

PROOF, printed by Whistler and signed with the "*Butterfly*." UNDESCRIBED TRIAL PROOF BEFORE THE FIRST STATE, before any reflections in the water. Marked in Whistler's handwriting,—"*1st State, 2nd Proof. Printed in Venice*." IN PERFECT CONDITION, and with large margins. OF THE GREATEST RARITY. One of the "*Twelve Etchings*."

WHISTLER, JAMES ABBOTT McNEILL

516. THE MAST. Etching.

Kennedy, No. 195.

Painted by Whistler and signed with the "*Butterfly*." FIFTH STATE. FINE IMPRESSION, printed on Japan paper. Folded and creased in two places.

WHISTLER, JAMES ABBOTT McNEILL

517. SAN BIAGIO. Etching.

Kennedy, No. 197.

PROOF, printed by Whistler and signed with the "*Butterfly*." FIFTH STATE. SUPERB IMPRESSION, IN PERFECT CONDITION. ONE OF THE MOST BEAUTIFUL PRINTS EVER TAKEN FROM THE PLATE, and one of the "*Twenty-six Etchings*." EXTREMELY FINE AND RARE.

"In his studio one day, he was showing me some proofs of the Venice plates of the second series—the Twenty-six etchings shortly

[No. 517—*Continued*]

after their first appearance, and I ventured in my enthusiasm to say that his needle, like the song of Keats' Nightingale, 'charmed magic casements,' and there was a lovely witchery in his touch upon the copper that one might liken to the verbal magic with which Keats etches a picture upon the mind. 'Well, you know, that's very nice and charming, and just as it should be, of course,' said Whistler genially, 'but if you must have your poetic analogy, I should suggest Edgar Allan Poe would be, as who should say, nearer the mark.' Then he went on to talk of Poe's scientific analysis of his own poem *The Raven*, which, Whistler said, was to him one of the most fascinating things in literature. For in this he found, consciously applied to the composition of the poem, his own principle of focusing the pictorial interest, and then deliberately building up to it with careful selection of essential detail, so that the complete work of art should be determined from the first."—M. C. SALAMAN,—"*From Rembrandt to Whistler.*"

WHISTLER, JAMES ABBOTT McNEILL

518. SAN GIORGIO. Etching.

Kennedy, No. 201.

PROOF, printed by Whistler and signed with the "*Butterfly.*" SECOND STATE, before lines in sky. VERY FINE IMPRESSION. Cut very close to plate-line on sides. EXTREMELY FINE AND RARE. One of the "*Twenty-six Etchings.*"

"Some of us thought at first the Venetian etchings were not satisfactory because they did not record the Venice which the cultivated tourist, with his guide books and his volumes of Ruskin, goes out from London to see. . . . The architecture of Venice had impressed us, perhaps, so profoundly so that it was not easy in a moment to realize that here was a great artist whose work it had not been permitted to dominate. The Past, and its record, were not his business in Venice. For him the lines of the steamboat, the lines of the fishing tackle, the shadow under the squalid archway, the wayward vine of the garden, had been as fascinating as engaging, as worthy of chronicle, as the Dome of St. Mark's."—FREDERICK WEDMORE.

WHISTLER, JAMES ABBOTT McNEILL

519. NOCTURNE PALACES. Etching.

Kennedy, No. 202.

PROOF, printed by Whistler, and signed with the "*Butterfly.*" INTERMEDIATE BETWEEN SIXTH AND SEVENTH STATES. SPLENDID IMPRESSION, printed in brownish tone,

Sale Wednesday Evening, April 11th

[No. 519—Continued]

with a curious wiping, giving a liquid tone at a distance.
IN PERFECT CONDITION. One of the "*Twenty-Six Etchings.*" EXCEEDINGLY FINE AND RARE.

"If it was interesting to watch the biting of the plates and the gradual development of the perfect picture, it was even more fascinating to see him print them. During this period he depended very greatly upon a painting of printing ink upon the plate to help complete his pictures, especially in the watery foregrounds, of which there were several amongst the Venice set; and it was little short of marvelous to see how he graduated and softened the ink with the palm of his hand. He was accustomed to pull through his plates on the press himself, a feat requiring no little strength."—T. R. WAY.

[See Frontispiece for Reproduction]

WHISTLER, JAMES ABBOTT McNEILL

520. THE RIALTO. Etching.

Kennedy, No. 211.

PROOF, printed by Whistler and signed with the "*Butterfly.*" SECOND STATE, with foul biting in the foreground removed. FINE IMPRESSION, printed with brownish tone.
IN PERFECT CONDITION.

WHISTLER, JAMES ABBOTT McNEILL

521. QUIET CANAL. Etching.

Kennedy, No. 214.

PROOF, printed by Whistler and signed with the "*Butterfly.*" FOURTH STATE. FINE IMPRESSION, printed in a brownish tone. IN PERFECT CONDITION. One of the "*Twenty-six etchings.*" VERY FINE AND RARE.

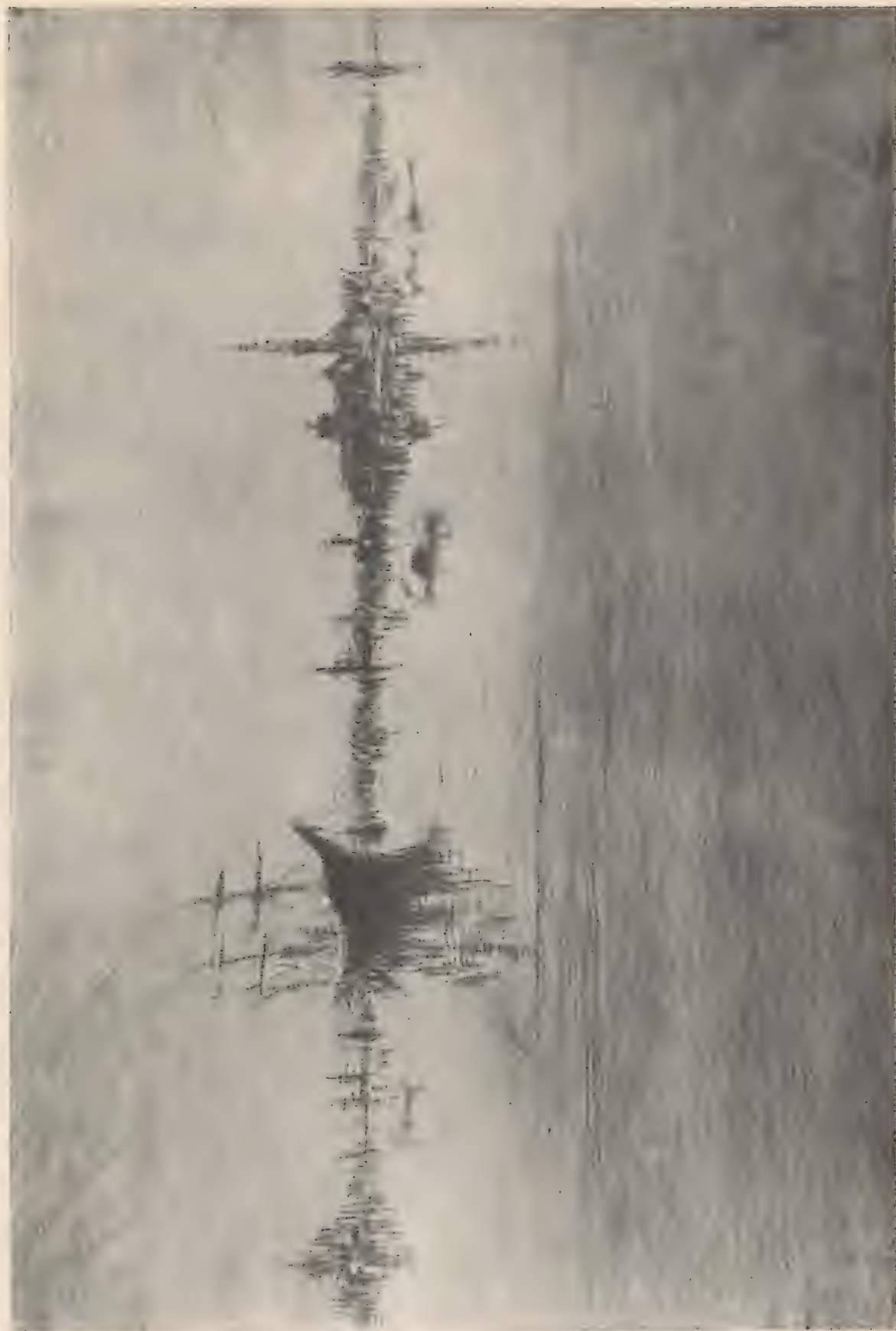
"*The Quiet Canal*, a beautiful view of a canal curving between two rows of buildings, with very delicate reflections in the water."—T. R. WAY.

WHISTLER, JAMES ABBOTT McNEILL

522. DRURY LANE. Etching.

Kennedy, No. 237.

PROOF, printed by Whistler and signed with the "*Butterfly.*" ONLY STATE. SUPERB IMPRESSION IN PERFECT CONDITION. One of the "*Twenty-six Etchings.*"



WHISTLER'S "NOCTURNE"

[No. 510]

SIR FRANCIS SEYMOUR HADEN

Eminent English etcher and surgeon. Born at London in 1818; died there in 1910. President of the "Royal Society of Painter Etchers."

"Seymour Haden is pre-eminently a landscape etcher. Resembling, certainly in this respect, the greatest number of etchers. Whatever the landscape be, it is always, it seems, landscape of character and landscape that the artist has enjoyed."—FREDERICK WEDMORE.

"Few artists of the nineteenth century are more certain of abiding fame than he. This is because he excelled all the other artists of his epoch in the important career of an etcher of landscape. No other etcher has given us such true presentations of the beautiful, quiet landscapes of England."—FREDERICK KEPPEL.

HADEN, SIR FRANCIS SEYMOUR

523. KENSINGTON GARDENS [Small Plate]. Etching.

Harrington, No. 12.

One of the set of "*Etudes à l'Eau-Forte.*" FIRST STATE, SPLENDID IMPRESSION, on thin Japan paper in PERFECT CONDITION.

HADEN, SIR FRANCIS SEYMOUR

524. MYTTON HALL. Etching.

Harrington, No. 14.

One of the set of "*Etudes à l'Eau-Forte.*" FIRST STATE, with added signature. FINE IMPRESSION, ON JAPAN PAPER. IN PERFECT CONDITION.

"*Mytton Hall*—which, unlike Mr. Hamerton, I prefer to the *Shere*—had been wrought one year earlier. It shows a shady avenue of yew trees leading to an old manor house which receives the full light of the sun; and in that print, early as it may seem, was already the breadth of treatment which, as years proceeded, became more and more a characteristic of Seymour Haden's work."—FREDERICK WEDMORE,—"*Fine Prints.*"

"*Mytton Hall* is an old Henry the Seventh house which I was in the habit of staying at for the purpose of salmon fishing in the River Ribble (the Lancashire river) which runs past it."—SEYMOUR HADEN.

HADEN, SIR FRANCIS SEYMOUR

525. EGHAM. Etching.

Harrington, No. 15.

One of the set of "*Etudes à l'Eau-Forte.*" TRIAL PROOF B, with burr in lower right corner. VERY FINE IMPRESSION, IN GOOD CONDITION. Mended tear in margin to left.

"The *Egham* subject has the silence of the open country."—FREDERICK WEDMORE,—"*Four Masters of Etching.*"

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HADEN, SIR FRANCIS SEYMOUR

526. EGHAM LOCK. Etching.

Harrington, No. 16.

One of the set of "*Etudes à l'Eau-Forte.*" SECOND STATE, before the mezzotint. FINE IMPRESSION, IN PERFECT CONDITION.

"*Egham and Egham Lock* were done on the same day and from the same spot—one looking up, and the other down the River Thames."
—SEYMOUR HADEN.

HADEN, SIR FRANCIS SEYMOUR

527. EARLY MORNING, RICHMOND. Etching.

Harrington, No. 22.

One of the set of "*Etudes à l'Eau-Forte.*" SECOND STATE, with foul biting removed. FINE IMPRESSION, IN PERFECT CONDITION, with wide margin.

"The conception of the plate itself has a poetry of its own, and is filled with the freshness of morning."—P. G. HAMERTON,—"*Etching and Etchers.*"

HADEN, SIR FRANCIS SEYMOUR

528. SHERE MILL POND. Etching.

Harrington, No. 38.

One of the set of "*Etudes à l'Eau-Forte.*" SECOND STATE, with cleared sky. FINE IMPRESSION, in good condition. Slightly wrinkled.

"With the single exception of one plate, by Claude, this is the finest etching of a landscape subject which has ever been executed in the world."—P. G. HAMERTON,—"*Etching and Etchers.*"

HADEN, SIR FRANCIS SEYMOUR

529. SUNSET IN IRELAND. Etching.

Harrington, No. 51.

One of the set of "*Etudes à l'Eau-Forte.*" TRIAL PROOF E. VERY FINE IMPRESSION IN PERFECT CONDITION. VERY RARE.

"This plate, and also *A By-Road in Tipperary*, were done in the park of Viscount Hawarden, in the most beautiful part of Tipperary."—SEYMOUR HADEN.

"*A Sunset in Ireland*, is Haden's best work in dry-point, and it certainly deserves its reputation of one of its author's master-

[No. 529—Continued]

pieces. The quiet peaceful sunset behind the dark masses of trees makes a plate of exquisite beauty. There are great differences in the various states, so that a choice among them is extremely difficult. The rich, dark, late-evening effect of the second state is quite as fine in its way as the lighter and more delicate early-evening effect of the earlier impressions."—ATHERTON CURTIS.

HADEN, SIR FRANCIS SEYMOUR

530. THOMAS HADEN OF DERBY. Etching.

Harrington, No. 58.

One of the set of "*Etudes à l'Eau-Forte.*" TRIAL PROOF
A. IMPRESSION IN PERFECT CONDITION.

"Thomas Haden of Derby, my grandfather, was, under a polished exterior, one of the most determined men I have ever known and one of the bravest. He would have made a hero of romance if he had had the chance. At the age of eighty-five he defended the house against the whole mob of Derby, keeping them at bay all night."—SEYMOUR HADEN.

HADEN, SIR FRANCIS SEYMOUR

531. NEW CASTLE IN EMLYN. Etching.

Harrington, No. 62.

One of the set of "*Etudes à l'Eau-Forte.*" FIRST STATE.
IMPRESSION IN PERFECT CONDITION.

"It is a very interesting little piece, engraved in the manner of a free sketch, very attractive in its simplicity."—GUÉTAVE BOURCARD,—"*Siècles de Gravures.*"

HADEN, SIR FRANCIS SEYMOUR

532. THE HOUSE OF THE SMITH. Etching.

Harrington, No. 63.

One of the set of "*Etudes à l'Eau-Forte.*" FIRST STATE.
FINE IMPRESSION, IN PERFECT CONDITION.

"This may be taken as fairly representative of Mr. Haden's sketches on copper."—P. G. HAMERTON,—"*Etching and Etchers.*"

HADEN, SIR FRANCIS SEYMOUR

533. KENARTH, SOUTH WALES. Etching.

Harrington, No. 64.

One of the set of "*Etudes à l'Eau-Forte.*" FIRST STATE.
RICH IMPRESSION, IN PERFECT CONDITION.

Sale Wednesday Evening, April 11th

HADEN, SIR FRANCIS SEYMOUR

534. BRENTFORD FERRY. Etching.

Harrington, No. 75.

One of the set of "*Etudes à l'Eau-Forte.*" FIRST STATE.

FINE IMPRESSION, IN PERFECT CONDITION.

HADEN, SIR FRANCIS SEYMOUR

535. THE TOWING PATH. Drypoint.

Harrington, No. 76.

One of the set of "*Etudes à l'Eau-Forte.*" SECOND STATE.

FINE IMPRESSION, IN PERFECT CONDITION.

"Mr. Haden always thought this one of his best plates—an opinion, however, in which he has stood, he is bound to say, pretty much alone. Whether it is the lady or the dog he knows not, but it has never been a favorite."—SEYMOUR HADEN.

HADEN, SIR FRANCIS SEYMOUR

536. EVENING. Etching.

Harrington, No. 77.

One of the set of "*Etudes à l'Eau-Forte.*" FIRST STATE.

FINE IMPRESSION, with tone, printed on thin Japan paper.

IN PERFECT CONDITION.

HADEN, SIR FRANCIS SEYMOUR

537. SUNSET ON THE THAMES. Etching.

Harrington, No. 93.

One of the set of "*Etudes à l'Eau-Forte.*" FIRST STATE.

FINE IMPRESSION, IN PERFECT CONDITION.

"The First State is the best and is now very rare."—SEYMOUR HADEN.

"The effect of the light is given with such magnificent force the whole sky flames."—P. G. HAMERTON,—"*Etching and Etchers.*"

"He can show us with a few well-placed strokes a splendid, radiant sunset, as in the *Sunset on the Thames*, or a glistening sunrise dispelling the morning mists, as in his *Early Morning, Richmond.*"—ATHERTON CURTIS.

Sale Wednesday Evening, April 11th

FELIX BRACQUEMOND

French etcher. Born at Paris in 1833; died in 1915. Technically he was one of the most consummate etchers ever known. At the time of his death he was the dean of French engravers. He numbered among his friends all the great artists of his time, many of whom he assisted with instruction and advice.

BRACQUEMOND, FELIX

538. MERYON. Heliogravure.

Beraldi, No. 77.

Heliogravure after the very rare original. PROOF BEFORE
ADDITIONAL LETTERS.

LEOPOLD FLAMENG

French engraver and etcher. Born at Brussels, 1831. Lived chiefly in Paris. His art shows a strong leaning towards the school of Rembrandt.

FLAMENG, LEOPOLD

539. PORTRAIT OF MERYON. Lithograph.

Lithograph reproduction of the drawing by Flameng formerly in the possession of Sir Francis Seymour Haden. IMPRESSION ON VELLUM. The drawing was made just before Meryon was committed to the asylum at Charenton.

FLAMENG, LEOPOLD

540. PORTRAIT OF MERYON. Lithograph.

Lithographic reproduction of the drawing by Flameng. Formerly in the possession of Sir Francis Seymour Haden. PROOF BEFORE LETTERS ON JAPAN PAPER. Slightly rubbed.

Sale Wednesday Evening, April 11th

CHARLES MERYON

Celebrated French etcher. Born in Paris, 1821; died there, in 1868.

"But we must turn now to a great poet-etcher, one of the greatest masters that the copper-plate has ever known and one of the most tragic and piteous figures in the history of art. . . . His strange weird genius, haunted by the mysterious beauty that the centuries had stamped on Paris, expressed itself through an artistic record of her old buildings that was soundly while imaginatively picturesque, yet personally reflective to an extraordinary degree."—MALCOLM SALAMAN.

[See Nos. 558 to 560 in this catalogue for other Meryon items]

MERYON, CHARLES

541. LOUIS XI. RECEIVING A PRINTER. Etching.

Delteil, No. 94.

Engraved after an old miniature now in the possession of A. Beurdeley. FOURTH STATE. FINE IMPRESSION, IN PERFECT CONDITION, and with original margins.

HEINRICH ALDEGREVER

One of the "Little Masters." Born at Soest, Westphalia, 1502. A pupil of Dürer.

ALDEGREVER, HEINRICH

542. THE GOOD SAMARITAN. Engraving.

Bartsch, No. 43.

Engraved after his own design in 1554. Fair impression, IN PERFECT CONDITION. Margin $\frac{1}{4}$ inch all around. From an unidentified collection.

THÉOPHILE CHAUVEL

French etcher. Born at Paris, 1831. As a pupil of Picot and d'Aligny, he won renown.

CHAUVEL, THÉOPHILE

543. THE STORM. Etching.

Etched after Diaz. SIGNED ARTIST'S PROOF, BEFORE LETTERS, on Japan paper.

Sale Wednesday Evening, April 11th

CLAUDE GELÉE DE LORRAINE

French painter and etcher. Born at Champagne in the ancient province of Lorraine, in 1600.

"Claude was indefatigable to get a really solid basis of art training, to penetrate into the utmost secrets of nature."—SANDRART.

CLAUDE (GELÉE) DE LORRAINE

544. THE DANCE UNDER THE TREES. Etching.

Robert-Dumesnil, No. 6.

Etched after the artist's own design. THIRD STATE.

BEAUTIFUL IMPRESSION, with broad margins.

ALBRECHT DÜRER

Celebrated German painter and engraver. Born of Hungarian descent at Nuremberg, in 1471; died there in 1528. The Great Master of copper-engraving.

DÜRER, ALBRECHT

545. THE NATIVITY. Engraving.

Bartsch, No. 2.

Engraved after his own design in 1504. FINE IMPRESSION, in fair condition. Many thin places and pin-pricks. Print has been badly folded. Cut just outside plate-mark; bottom and sides, just inside at top. VERY RARE. From an unidentified collection.

DÜRER, ALBRECHT

546. THE PRODIGAL SON. Engraving.

Bartsch, No. 28.

Engraved after his own design and signed with the early style of monogram,—"*A. D.*" Fair impression, in fair condition. Corner attached. Several thin spots and pin-pricks. Has been folded and pressed. Margin $1/32$ inch all around.

Sale Wednesday Evening, April 11th

DÜRER, ALBRECHT

547. VIRGIN WITH CROWN AND SCEPTRE. Engraving.

Bartsch, No. 32.

Engraved after his own design in 1516. GOOD IMPRESSION, in good condition. A few thin spots and rubbed places. Cut on the plate-line.

From an unidentified collection.

DÜRER, ALBRECHT

548. THREE GENII. Engraving.

Bartsch, No. 66.

Engraved after his own design. Fair impression, in good condition. Several thin places. Cut slightly inside plate-mark bottom and left side.

From several unidentified collections.

DÜRER, ALBRECHT

549. COAT OF ARMS WITH A COCK. Engraving.

Bartsch, No. 100.

Engraved after his own design. FINE IMPRESSION, in very good condition. A very small tear. Cut on the plate-mark.

From the collection of Ambrose Firmin-Didot and several unidentified collections.

RICHARD EARLOM

Born in Somersetshire, 1743; died in London, 1822. He was at first a pupil of Cipriani, but later devoted himself to mezzotinto engraving. He executed few works in stipple, but they are of a quality which entitle him to rank as one of the greatest engravers in that manner.

EARLOM, RICHARD

550. A FLOWER PIECE. Mezzotint.

Engraved after the painting by Van Huysum. PROOF BEFORE TITLE. SPLENDID IMPRESSION, IN PERFECT CONDITION. A companion to "*A Fruit Piece*."

Framed.

"Earlom's Fruit Piece and Flower Piece are considered to be not only his masterpieces but also the masterpieces of all mezzotint engraving."—GEORGE DUPLESSIS,—"*Les Merveilles de la Gravure*."

EARLOM, RICHARD

551. A FRUIT PIECE. Mezzotint.

Engraved after the painting by Van Huysum. PROOF BEFORE TITLE. SPLENDID IMPRESSION, IN PERFECT CONDITION. A companion to "*A Flower Piece*." Framed.

See quotation in previous lot, by George Duplessis, Curator at the Paris Print Room.

FERDINAND GAILLARD

Born at Paris, 1834; died, 1887.

"Great engraver! Gaillard is that to-day, and for all time, by his drawing, by his extraordinary and personal qualities of execution. A marvelous draughtsman. . . . A *Gaillard* is as characteristic and is recognized as easily as a *Robert Nanteuil*."—BERALDI.

GAILLARD, FERDINAND

552. VENUS. Engraving.

Beraldi, No. 20.

Engraved after the sculpture of Thorwaldsen. SECOND STATE. SIGNED PRESENTATION PROOF, 1868. SPLENDID IMPRESSION, with full margin.

From the W. S. Carter collection.

Framed.

GAILLARD, FERDINAND

553. MERCURY. Engraving.

Beraldi, No. 21.

Engraved after the sculpture of Thorwaldsen. SECOND STATE. SIGNED PRESENTATION PROOF, 1868. SPLENDID IMPRESSION, with full margin.

From the W. S. Carter collection.

Framed.

Sale Wednesday Evening, April 11th

AXEL HERMAN HAIG

Contemporary Swedish etcher renowned for his etchings of cathedrals and architectural subjects.

HAIG, AXEL HERMAN

554. INTERIOR OF BURGOS CATHEDRAL. Etching.

Armstrong, No. 65.

SIGNED ARTIST'S PROOF. VERY FINE IMPRESSION. Plate destroyed after 500 impressions.

From the Marquand collection.

Framed.

This etching is usually considered the artist's masterpiece.

CARL KOEPPING

German reproductive-etcher of the late 19th century.

KOEPPING, CARL

555. THE COTTAGE DOOR. Etching.

Etching after the painting by Gainsborough. SIGNED ARTIST'S PROOF ON JAPAN PAPER.

Framed.

KOEPPING, CARL

556. THE MARKET CART. Etching.

Etching after the painting by Gainsborough. SIGNED ARTIST'S PROOF ON JAPAN PAPER.

Framed.

KOEPPING, CARL

557. HEAD OF A JEWISH RABBI. Etching.

Etching after the painting by Rembrandt. SIGNED ARTIST'S PROOF ON JAPAN PAPER. Plate destroyed.

Framed.

Sale Wednesday Evening, April 11th

CHARLES MERYON

Celebrated French etcher. Born in Paris, 1821; died there, in 1868. [See No. 541 in this catalogue]

MERYON, CHARLES

558. LE PETIT PONT. Etching.

Delteil, No. 24.

THIRD STATE, before the scratches in the margin were removed. VERY FINE IMPRESSION, IN PERFECT CONDITION, and with full margins. VERY RARE.

MERYON, CHARLES

559. TOURELLE DE LA RUE DE LA TIXERANDERIE. Etching

Delteil, No. 29.

SECOND STATE BEFORE LETTERS. FINE IMPRESSION, IN PERFECT CONDITION, and with full margins.

MERYON, CHARLES

560. ST. ETIENNE DU MONT. Etching.

Delteil, No. 30.

FOURTH STATE. FINE LUMINOUS IMPRESSION, on Holland paper. IN PERFECT CONDITION, and with full margins. VERY RARE.

SAMUEL PALMER

English watercolor painter and etcher. Born in 1805; died at Regate in 1881. He early showed a taste for art, and at the age of fourteen, exhibited several landscapes at the "British Institute."

"His romantic idealism not unworthily carried on the sentiment which inspired much of Blake and all of Calvert."—A. M. HIND.

PALMER, SAMUEL

561. THE HERDSMAN'S COTTAGE, OR SUNSET. Etching.

Hardie, No. 3.

VERY FINE IMPRESSION OF THE PUBLISHED STATE, printed on *papier vélin*. IN PERFECT CONDITION, and with large margins.

Sale Wednesday Evening, April 11th

PALMER, SAMUEL

562. CHRISTMAS. Etching.

Hardie, No. 4.

SIGNED ARTIST'S PROOF, printed on plate paper. SECOND STATE, before all letters. SPLENDID IMPRESSION, IN PERFECT CONDITION, and with full margins.

An illustration to "Bampfylde's Sonnet:"

*"With footstep slow, in furry pall y-clad,
His brows entwreathed with holly never sere,
Old Christmas comes, to close the waned year,
And aye the shepherd's heart to make right glad;
Who when his teeming flocks are homeward had,
To blazing hearth repairs, and nut-brown beer."*

PALMER, SAMUEL

563. THE VINE. Etching.

Hardie, No. 5.

The upper half of the plate in illustration of a Shakespeare song in "Antony and Cleopatra." FINE IMPRESSION OF THE PUBLISHED STATE. Cut within $\frac{1}{4}$ inch of the etched surface. Slight mended tear.

*"Come thou monarch of the vine
Plumpy Bacchus with pink eyne."*

PALMER, SAMUEL

564. THE HERDSMAN. Etching.

Hardie, No. 8.

SIGNED ARTIST'S PROOF. EARLY WORKING PROOF, marked in Palmer's handwriting,—*"Early state, fine proof."* SUPERB IMPRESSION, with full margins. Very slightly rubbed.

The following note by Palmer's son was copied from the original mount,—

"This is the very best impression that was ever taken from this plate in its finished state, but before its issue in the Club Work of 1867; since which time the proof has remained in S. Palmer's portfolio." Signed "A. H. Palmer, 5-9-79."

PALMER, SAMUEL

565. THE EARLY PLOUGHMAN. Etching.
Hardie, No. 9.
SPLENDID EARLY IMPRESSION, drawn upon by the artists.
Printed on laid Japan paper. IN PERFECT CONDITION.
From the collections of Sir Francis Seymour Haden, and
E. G. Kennedy.

PALMER, SAMUEL

566. THE EARLY PLOUGHMAN. Etching.
Hardie, No. 9.
SIGNED ARTIST'S PROOF marked by the artist, "*finished
state.*" VERY FINE IMPRESSION, with full margin.
From the A. M. Burritt collection.

PALMER, SAMUEL

567. THE MORNING OF LIFE. Etching.
Hardie, No. 10.
TRIAL PROOF, printed by F. Goulding. Marked in Pal-
mer's handwriting,—"*Trial proof on old Japanese paper.*"
SUPERB LUMINOUS IMPRESSION, printed with brownish ink.
VERY FINE CONDITION. Margin $\frac{1}{8}$ inch all round. Very
RARE.
From the collection of Frederick Goulding.

PALMER, SAMUEL

568. THE BELLMAN. Etching.
Hardie, No. 11.
SIGNED REMARQUE PROOF. FIRST STATE. PROOF MARKED
"No. 1," of 60 proofs in this state. SPLENDID IMPRES-
SION. IN PERFECT CONDITION.
Illustration to Milton's "Il Penseroso:"
"*. . . . the Bellman's drowsy charm
To bless the doors from nightly harm.*"

Sale Wednesday Evening, April 11th

PALMER, SAMUEL

569. THE LONELY TOWER. Etching.

Hardie, No. 12.

SIGNED ARTIST'S PROOF. SPLENDID IMPRESSION, printed on Japan paper. Large margins. Slightly rubbed.

An illustration to "Milton's Il Penseroso:"

*"Or let my lamp at midnight hour
Be seen in some high lonely tower,
Where I may oft out-watch the Bear."*

PALMER, SAMUEL

570. OPENING THE FOLD, OR EARLY MORNING. Etching.

Hardie, No. 13.

UNDESCRIBED TRIAL PROOF, without letters or remarque. SPLENDID IMPRESSION IN IMMACULATE CONDITION. Margin $\frac{1}{4}$ inch all round.

An illustration to Virgil's "Eclogue:"

*"And folded flocks were loose to browse anew
O'er mountain thyme or trefoil wet with dew."*

PALMER, SAMUEL

571. NYMPHS MOURNING FOR DAPHNIS. Etching.

Not numbered by Hardie.

Plate begun by Samuel Palmer and later finished by his son, A. H. Palmer. VERY FINE EARLY PROOF BEFORE ALL LETTERS. IN IMMACULATE CONDITION.

This plate was published as an illustration to "*An English Version of the Eclogues of Virgil.*"

Sale Wednesday Evening, April 11th

REMBRANDT VAN RIJN

Celebrated Dutch painter and etcher. Born at Leyden, 1607; died at Amsterdam, 1669. Pupil of Swanenburgh and Lastman, but largely self-taught.

"The opinion among etchers which enthrones Rembrandt as King of the craft is the most recent instance of perfect unanimity among people of all nationalities. . . . In his own lines of work, there is no one in all history to be compared with Rembrandt."—P. G. HAMERTON.

REMBRANDT, VAN RIJN

572. THE TRIUMPH OF MORDECAI. Etching.

Bartsch, No. 40.

ONLY STATE. Good impression. Corner mended.

From the H. F. Sewall collection of the Boston Museum of Fine Arts.

REMBRANDT, VAN RIJN

573. JAN LUTMA. Etching.

Bartsch, No. 276.

THIRD STATE. Late impression, in very good condition.

From an unidentified collection.

JOSEPH MALLORD WILLIAM TURNER

Celebrated English painter. Born, 1775; died, 1851.

"The '*Liber Studiorum*' was intended by Turner from the first to be a series not of sketches, but of fully finished pictures; and these pictures were to illustrate his whole range of powers, and to embrace, every sort of subject of which he considered himself master. . . . The '*Liber Studiorum*' came forth a truly monumental work, taking rank with the highest productions of Turner's genius."—W. G. RAWLINSON.

The five items herein described are beautiful impressions of plates for the '*Liber*' series.

TURNER, JOSEPH MALLORD WILLIAM

574. MT. ST. GOTHARD. Mezzotint.

Rawlinson, No. 9.

Engraved by Charles Turner over the etching by J. M.

W. Turner. FIRST STATE. SPLENDID IMPRESSION, in good condition. VERY FINE AND RARE.

"The engraved plate is not only among the finest of the '*Liber*,' but it is a notable instance of Turner's power of conquering difficulties."

—W. G. RAWLINSON.

Sale Wednesday Evening, April 11th

TURNER, JOSEPH MALLORD WILLIAM

575. DRAWING OF THE CLYDE. Mezzotint.

Rawlinson, No. 18.

Engraved by Charles Turner over the etching by J. M. W. Turner. FIRST STATE. FINE LUMINOUS IMPRESSION IN PERFECT CONDITION.

TURNER, JOSEPH MALLORD WILLIAM

576. THE LEADER SEA-PIECE. Mezzotint.

Rawlinson, No. 20.

Engraved in mezzotint by Charles Turner over the etching by J. M. W. Turner. FIRST STATE. VERY FINE IMPRESSION, IN PERFECT CONDITION.

"The wave-drawing, as well as the sky, is most masterly and far beyond anything Vandevelde was capable of."—W. G. RAWLINSON.

TURNER, JOSEPH MALLORD WILLIAM

577. MILL NEAR THE GRAND CHARTREUSE. Mezzotint.

Rawlinson, No. 54.

Engraved by H. Dawe after the drawing by J. M. W. Turner. SECOND STATE. VERY FINE IMPRESSION, IN PERFECT CONDITION. EXTREMELY RARE.

"My dear old friend and master in etching, Thomas Lupton, told me he was sure there was a great deal of Turner's own work in it, and of his mind more."—RUSKIN.

TURNER, JOSEPH MALLORD WILLIAM

578. ENTRANCE OF CALAIS HARBOUR. Mezzotint.

Rawlinson, No. 55.

Etched and engraved by J. M. W. Turner. FIRST STATE. FINE IMPRESSION, in reddish brown ink. In good condition.

Sale Wednesday Evening, April 11th

LUCAS VAN LEYDEN

Born in Leyden, 1494; died in 1533. His engravings rank with those of Marc Antonio and Albrecht Dürer.

VAN LEYDEN, LUCAS

579. PORTRAIT OF A YOUNG MAN. Engraving.

Bartsch, No. 174.

Engraved after his own design. EARLY IMPRESSION, before the border-line on the left side was carried to the corner. Very good condition. Slightly wrinkled in the mounting. Several very skilfully mended tears. Cut outside platemark.

Tradition has it that this is a portrait of Leyden himself.

ADRIAEN VAN OSTADE

Dutch painter and etcher. Born at Haerlem, in 1610; died there in 1685. Studied with Frans Hals, and was influenced by Rembrandt.

VAN OSTADE, ADRIAEN

580. RUSTIC TENDERNESS. Etching.

Dutuit, No. 11.

FINE IMPRESSION, IN PERFECT CONDITION. Margin 1/16 inch all around.

VAN OSTADE, ADRIAEN

581. THE SPINNER. Etching.

Dutuit, No. 31.

FINE IMPRESSION, IN PERFECT CONDITION. Cut outside the plate-line.

From the P. Gellatly Collection.

VAN OSTADE, ADRIAEN

582. PEASANT PAYING HIS RECKONING. Etching.

Dutuit, No. 42.

Good impression, IN PERFECT CONDITION. Cut outside the plate-line.

This plate is usually considered to be one of the artist's masterpieces.

Sale Wednesday Evening, April 11th

LUCAS VAN UDEN

Flemish etcher. Born at Antwerp. One of the most original of the 17th century landscape etchers.

VAN UDEN, LUCAS

583. CAVALIERS WATERING THEIR HORSES. Etching.

Bartsch, No. 7.

VERY FINE IMPRESSION, IN PERFECT CONDITION. The proof appears to have been printed on the reverse of a very curious lined paper. Cut on the plate-line.

From the collection of the Baron von Lanna.

WILLIAM WALKER

Born in Edinburgh, 1791; died in London, 1867.

WALKER, WILLIAM

584. THE SHADOW OF THE MINSTER. Etching.

SIGNED ARTIST'S PROOF. IN PERFECT CONDITION, and with full margins.

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